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AMERICAN ART NEWS.

VOL. VII. No. 8.

NEW YORK, DECEMBER 5, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Caussa Galleries.—Antique works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Jewels, rugs, artistic furnishings, art objects, etc., belonging to Mr. John V. Rhoades.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Recent works by Charles Melville Dewey.

Montross Gallery, 372 Fifth Avenue.—Pictures and sculptures by A. Phinister Proctor.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

The Rice Gallery, 45 John St.—Paintings by Karl Emil Termohlen.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Baltimore (Md.)

Faris C. Pitt.—Antiques, Paintings and Works of Art.

Boston.

Frank W. Bayley.—Artistic frames, American paintings.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallman, Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

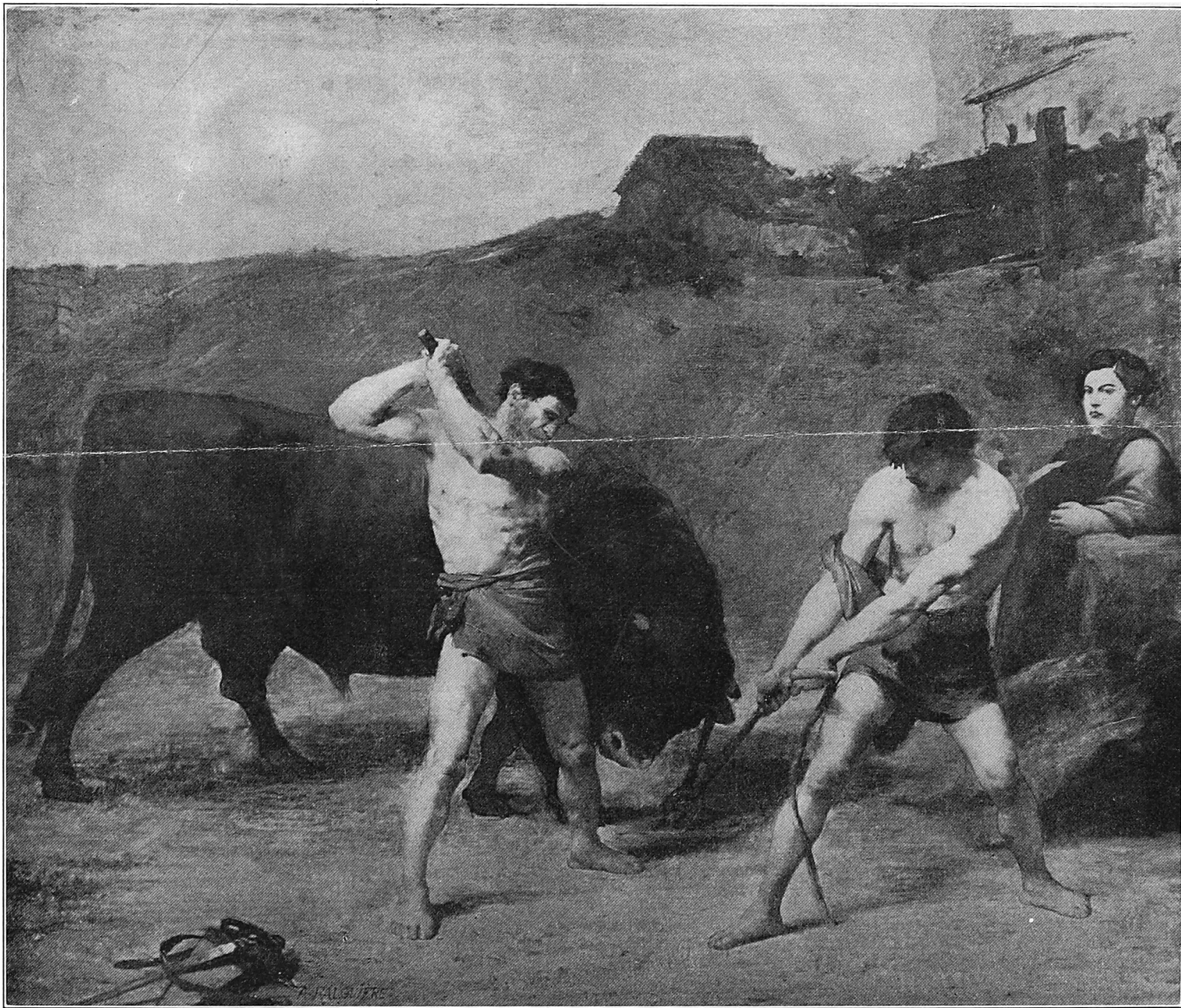
Shepherd Bros.—Pictures by the early British masters.

MUSEUM'S NEW DIRECTOR.

It is announced that the Worcester Art Museum has a new head—Philip J. Gentner, Harvard man, archaeologist and fellow for a time in the American School of Classical Arts at Rome. Worcester, under the Salisbury will, is among the wealthiest of American art institutions. It is believed by many painters and sculptors who know the local situation to have a unique opportunity to become the museum which, par excellence, will give encouragement to American art—without necessarily

"DEATH OF THE BULL."

A work of unusual significance is the "Death of the Bull," by the late Alexandre Falguiere, that distinguished Frenchman who is best known as a sculptor, but whose occasional use of the brush was apt to result in a masterly piece of painting. This canvas, now at the Knoedler Galleries, is a study of two or three figures, grouped with a bull that is about to die, is boldly composed and broadly painted. The artist's grasp of form is splendidly



DEATH OF THE BULL.

By Jean A. J. Falguiere.

Now at Knoedler Galleries.

Paris.

E. Bourgey.—Coins and medals. **Canessa Galleries.**—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

(Continued on page 6.)

BROOKLYN MUSEUM'S PURCHASE.

The Brooklyn Museum of Arts and Sciences has just concluded the purchase with Mr. Azeez Khayat, of his entire collection of Babylonian glazed pottery, vases, tiles, etc., all from Rakka. The collection also includes a large and magnificent vase, probably used for water. The only similar piece is in the well-known collection of Col. Charles L. Freer of Detroit, Mich.

manifested, and he gives, too, in his reserved fashion, some very handsome color. Best of all, this painting of Falguiere's, like the well-known figure piece in the Luxembourg, bears unmistakably the stamp of style. It had long been lost to sight in a private collection. It is good to have it brought out to public view, for masculine authoritative work like this is always rare and always a privilege to behold.

GERMAN ART EXHIBITION.

The exhibition of German art arranged by Mr. Hugo Reisinger for the German Government and artists will open at the Metropolitan Museum on Jan. 4.

IN THE ART SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

Carl Schmidt and Hugo Robus, both students of the Academy life class, recently made a sketching trip on foot from New York to Boston, by way of the Hudson River to Dutchess County, thence east through the states to Boston to the home of Mr. Schmidt. The sketches they brought back are no more interesting than the tales of hardship and perseverance in their undertaking which they tell.

Arrangements are being made for the anatomy lectures to the Academy students, which are delivered every season by J. Scott Hartley.

Many of the Academy students presented drawings for admittance to the etching class on December 2. These were judged by C. F. W. Mielatz, who has charge of this class, and to judge by those he selected, he will again have a strong class. Aladar Blum will again be monitor.

ART STUDENTS' LEAGUE.

On Thanksgiving eve the rooms of the Art League were transformed with jack-o'-lanterns, pumpkins and palettes, and the floors were waxed for the first dance of importance this season, held for the many students who come from all over the country as an evidence of good fellowship on the part of the older pupils. Miss Madge Kennedy, who wore an empire gown of old gold, was the belle of the evening.

About half a hundred strong, the fellows of the Art League life classes met at Colossi's last week, where the first big treat of the life class was held. The funds were considerable, so that the affair was more than successful. Frank Vincent Du Mond, instructor of the morning life classes, was the guest of honor of the evening.

The first concourse of the year will be held in all the classes of the League next week, when the paintings and drawings will be numbered according to their merit. These will determine the standing of the students. The task before the jury will not be an easy one, for the work done since the beginning of the season has been considerable, and of better quality than in past seasons.

The annual exhibition of the summer work of the students of the League is now in progress. This exhibition is always of great interest, as all the different summer schools are represented. An individual exhibition of the Woodstock summer school will be held in January. The present exhibition is attracting a deal of attention, and this is not to be wondered at, as many of the best students have sent in their work.

Andrew Dasberg, winner of the first prize at Woodstock, is represented by a snow scene. Allen Cochran, whose work received second prize, has a wonderfully interpreted "Gray Day" and some other canvases, which are all up to the high standard of his work. Howard C. Renwick has a large ploughing scene, as well as some smaller studies, and Dimitri Romanoffski is also well represented by some striking canvases. Among the rest are some by E. Charlton Fortune, George Dannenberg, Lewis Risser, William Selden, and Miss Grace Johnson has some of her well known animals in plaster. Altogether the exhibition, which will continue through December 5th, is well worth seeing.

Last Wednesday afternoon William M. Chase painted a still-life study be-

fore the students of his classes. Every stroke was watched with breathless interest and the last one was accompanied by a great burst of applause from the interested audience.

Charles Henry White, instructor of the etching class, recently gave a lecture and demonstration of the processes of his art to the students of the League. The lecture was well attended and thoroughly enjoyed, as Mr. White is a most entertaining speaker.

LENOX ART ACADEMY.

The exhibition and Christmas bazaar that will be held by the students of the Lenox Art Academy promises to be a success in every way. The committee of arrangements is as follows: Dora K. Bock, Miss Marie I. Rice, and John Baruch. George James Lindner and Amelia Hallstein are in charge of the programme.

PHILADELPHIA.

The Pennsylvania Academy announces the foundation of the Carol H. Beck memorial gold medal, to be awarded annually to the best portrait in its annual exhibition, painted within three years of the time of its exhibition by an American artist.

The medal is endowed by the Hon. James M. Beck, formerly Assistant Attorney-General of the United States, as a memorial to his sister, Miss Carol H. Beck, who died October 15, 1908.

Miss Beck was a student in the Academy schools from 1879 to 1884, afterwards studied in Dresden and at the Julian Academy in Paris and returned to the Academy schools for post-graduate work in 1899 and 1900, where she studied under William M. Chase.

Her life was devoted to the painting of portraits and her work was well known. She executed a portrait of Governor Patterson for the State of Pennsylvania and many portraits for colleges, hospitals and other public and civic organizations. In all, more than one hundred completed works left the easel of this talented young woman.

She was the recipient of the Mary Smith prize at the Academy in 1897 and served the cause of art in an educational capacity by editing the catalogue of the Wiltach collection of pictures in Fairmount Park, in which work her effective and discriminating comments upon the more notable pictures and the artists represented have been of great value.

The memorial medal will be awarded for the first time from the 104th annual exhibition of the Academy, which will open January 30, 1909.

Mayor Reyburn recently invited the officials of art, park and educational institutions to join him in an inspection of the Parkway, as partially opened between Logan Square and Fairmount Park, and the eastern end of the boulevard between City Hall and Logan Square. The idea was to consider advisable sites for the proposed Municipal Art Gallery and other institutions.

WASHINGTON.

An exhibition of water colors under the auspices of the Washington Water Color Club will probably follow the close of the exhibition of paintings by contemporary American artists, and this will be followed by an exhibition of oils under the auspices of the Society of Washington Artists, held during March.

The unveiling of the Sheridan statue, the work of Gutzon Borglum of New York, took place last week. Sheridan

is not represented as on parade, but as a dauntless cavalry officer, perhaps in the heat of battle. It is a good characterization—vital and personal. The horse's pose is awkward, but it is not ugly, and, though the action is somewhat forced, it is not strained. From first to last this statue seems to have been sympathetically modeled, not merely put together; to have been created with a purpose rather than been done to order.

The American Institute of Architects is assembling the works of St. Gaudens, to be exhibited at the Corcoran Gallery this month, and have well selected a time during the annual meeting of the institute for a memorial service to this great sculptor. The exhibition of works of St. Gaudens will be the most comprehensive collection of his works ever placed on exhibition.

A collection of Japanese prints, interestingly illustrating feminine costumes worn in Japan during the seventeenth, eighteenth and nineteenth centuries, is on exhibition in the main hall of the Library of Congress. These prints, which have been drawn from the C. S. Noyes and Library collections, are peculiarly charming, and from the art side alone very worthy of careful inspection.

CHICAGO.

The Art Institute has been given a jolt by the Pennsylvania Academy.

A month ago the Institute decided that a picture painted by one of its students, Bertrand D. Betts, was not good enough to be hung in the exhibition of American artists, now on. Young Betts was disappointed.

He forthwith boxed and shipped his picture to Philadelphia. There it was entered in the fifth annual exhibit of art students, and won a prize over all other art students in the United States. With the letter which announced the honor came a check and the signature of John Wanamaker to lend it value.

Bertrand is the fourth prize winner of the Betts family. Lewis Betts, a famous portrait painter, in 1903 carried off the William Chase prize of \$3,000 in Philadelphia. The year before Harold Betts won out substantially in the Art Institute. So did Grace May Betts, a sister, in 1903. All excel in portrait painting.

The following pictures were sold from the American artists' exhibition at the Art Institute to November 25, and others are under consideration: "Their First Sail," by Anna Lea Merritt; "The Child in the House," by Walter M. Clute; "The Swimming Hole," by Mary S. Perkins; "At the Mantel," by Henry R. Rittenberg; "The Flying Dutchman," by Henry Reuterdaahl; "The Silence of the Desert," by Bertha M. Dressler; "Venetian Boats," by Grace Ravelin; "Dutch Interior" and "The Cup That Cheers," by John H. Vanderpoel, and "Still Life," by Emil Carlsen. Also the plaster relief of Henry Irving and Ellen Terry, by Katherine T. Prescott.

The Art Students' League will hold its fifteenth annual exhibition in the galleries of the Art Institute between December 8 and 27. The jury of selection which has been asked to serve is composed of Harry M. Walcott, Director Charles French, Mrs. Anna Stacey, Louis Betts and Frank Phoenix.

The honorary and alumni members are invited to exhibit with the league this year. The jury met December 2.

The league will conduct a course of study this year in place of its regular sketch class.

BOSTON.

The opening of an exhibition of landscapes by Harold C. Dunbar at the Twentieth Century Club formally inaugurates the art season at the favorite resort of Boston's gentle radicals. Some day when the history of art in New England is authoritatively written, full credit will be given to Charles M. Cox, chairman of the art committees both of the Twentieth Century and of the City Club, for his persistence in bringing the studios to the down town clubs. The gamin in the North End does not more sorely need art education than the average solid business or professional man of the modern Athens. Mr. Cox and his fellow committeemen have certainly brought a lot of good painting down to the observation, if not always to the comprehension of the distinguished publicists, lawyers, newspaper editors and others who frequent the headquarters of these associations. Mr. Dunbar is a recent find—a graduate of the Massachusetts Normal Art School and for some time a graduate student of the school at the Museum of Fine Arts, who has painted some rather extraordinary things for a boy hardly yet of age. An exhibition of a few of his pictures was shown at Bayley's Copley Gallery last winter. A larger group is now displayed in the big room of the Twentieth Century Club, where each Saturday affairs of state are discussed after lunch.

Recent paintings of Venice and the Mediterranean by Hermann Dudley Murphy are on exhibition at Walter Kimball's, 19 Arlington street. They look extraordinarily well in the new gallery. This artist's painting gains in directness and force each year. He worked impetuously during the summer just passed, with results that not unlikely will prompt letters to the editor of the Transcript explaining how good the pictures are. Enough here to remark that they are indubitably the best things a very earnest painter has ever shown and that sales have already been recorded. Thirty-two canvases in all are exhibited, mostly of Venetian subjects, but with three or four works executed en route from the steamship deck. Of these not the least interesting are views of Etna, snow-capped above the green of the orange groves, and of Stromboli.

Ten American watercolorists have just been hung at Bayley's Copley gallery, 103 Newbury street. They would hardly claim to be the Ten, but their works collectively make up a compact, well-arranged exhibition, of a kind particularly appropriate to the weeks just before Christmas, when dealers rather avoid heavy one-man shows. The painters selected for this exhibition were Ross Turner, Theodora Willard, Henry W. Rice, William J. Kaula, Susan H. Bradley, Melbourne H. Hardwick, Anne Bosworth Green, N. L. Thompson, M. B. Titcomb and Lucy B. Conant. Mr. Bayley is also exhibiting in the smaller gallery a few oils by Walter Griffin, Willard Metcalf and other painters.

Doll and Richards have installed a large and representative exhibition of the etchings of Joseph Pennell. The showing of canvases by John Da Costa comes to an end this week so far as their gallery is concerned, although it is gossiped that a lady of some prominence in the art world, one who has something of a collection herself, is moving heaven and earth and the appropriate committee of the Boston Art Club to have it continued in the gallery of that organization.

EXHIBITION CALENDAR FOR ARTISTS.

THE CORCORAN GALLERY OF ART, Washington, D. C.
 Second Exhibition of Contemporary American Paintings.
 Varnishing Day and Press view, Dec. 7.
 Opening of Exhibition, Dec. 8.
 Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.
 Annual Winter Exhibition of Paintings and Sculpture.
 Varnishing Day, Dec. 11.
 Opening of Exhibition, Dec. 12.
 Closing of Exhibition, Jan. 9.

SOCIETY OF WESTERN ARTISTS.
 Thirteenth Annual Traveling Exhibition.
 Exhibition in St. Louis, Dec. 6-26.
 Exhibition in Chicago, Jan. 5-24.
 Exhibition in Pittsburg, Feb. 1-21.
 Exhibition in Cincinnati, Feb. 27-Mch. 1.
 Exhibition in Indianapolis, April 6-26.

SALMAGUNDI CLUB, 14 West 12th Street, New York City.
 Water Color Exhibition for Artist Members only.
 Works collected Dec. 7.
 Reception and Press View, Dec. 11.
 Exhibition opens Dec. 12.

PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.
 One Hundred and Fourth Annual Exhibition of Paintings and Sculptures.
 Entry cards must be received by December 28.
 New York, works received by W. S. Budworth before Jan. 5.
 Boston, works received by Doll & Richards, before Jan. 5.
 Philadelphia, works collected by Academy, Jan. 4, 5, 6.
 Chicago, works received by Newcomb-Macklin Co., before Dec. 31.
 Indianapolis, works received by Herron Institute, before Dec. 31.
 St. Louis, works received by Noonan & Kochian before Dec. 31.
 Press view and Reception Jan. 30.
 Opening of exhibition, Jan. 31.
 Closing of exhibition, March 14.

WITH THE ARTISTS.

William Fosdick spent the summer and early autumn at his home at Sugar Hill, N. Y., where he had a school in handicraft work, and where he held a successful exhibition. He recently completed an attractive picture which he calls "A Venetian Garden." The figure in the foreground is that of a beautiful girl against a background of flowers in a variety of colors which are charmingly combined with gold. The picture is admirable in quality and is an advancement of the decoration he made last year for Wm. T. Evans's dining room. Mr. Fosdick is president of the National Society of Craftsmen.

Bolton Coit Brown, who has been painting landscapes during the past year near his studio in Woodstock, N. Y., spent a few days recently at his Tenth Street studio.

John Ward Dunsmore returned last week from Yorktown, Va., where he made sketches of old houses. He painted a sketch of the house once occupied by Lord Cornwallis, which he will use this winter in his picture, "The Forefathers of Yorktown."

John Rettig has been elected president of the Cincinnati Art Club. He is busy in that city painting a decoration with Dutch figures and showing different views of his "home town" in Holland.

H. F. Farney, the well-known Indian painter, is working at his studio in Cincinnati on a large composition picture representing several Indian types.

Paul Bartlett, who is building a studio in Washington, D. C., is engaged in making a pediment, which when completed will be placed over the House wing of the Capitol. The decoration will be 70 feet in length and 10 feet in height, and will contain 12 figures.

J. Q. A. Ward, the veteran sculptor, who was reported as seriously ill last week, is improved in health, and his many friends will be pleased to know that the stories of his illness in the dailies were greatly exaggerated.

On Wednesday last, when the Teutonic sailed, there were aboard Mr. and Mrs. Joseph Pennell, who are on their way to London after a regrettably short stay in this country.

Richard Hall has just returned to Paris from Stockholm, where he had a successful season and where he held an exhibition in September of his portraits of Caruso, the Duchesse D'Uzes, and others. He painted fourteen portraits in two months and a half this past summer and has many commissions for the coming year. In Stockholm he painted the portraits of the Countesses Von Rosen and Von Haltermann, the Misses Eckerman, Baroness Fock and others. The artist will return with his wife, to whom he was married recently, shortly before Christmas, and will occupy his new apartment studio, 33 West 67th street. Miss Agnes Hall, daughter of the artist, who will be pleasantly remembered by many friends, will be married this month in Paris and will not return with her father.

Carle J. Blenner is at Bermuda since Nov. 15 and will sail for Kingston, Jamaica, from there Dec. 15. From there he will go later on to Nassau and Palm Beach, and at the latter place will paint a portrait of a lady. He will return to his Sherwood Studio, now occupied by Samuel Roosevelt, about the middle of January. His health is improved.

Albert Groll is settled for the winter in his Gainsborough Studio. He painted during the summer at Provincetown, Cape Cod, Mass. His latest picture, representing a shower in an Arizona desert, is his most important of the year. He painted also in New Mexico, near Laguna.

The New Amsterdam, in from Holland last week, brought the following artists: F. W. Ruckstuhl, Henry Golden Dearth, John Case, Chester C. Hayes, E. F. Tolman, K. E. Geltman, and Mmes. J. J. Redmond and M. C. Kimball.

CORCORAN GALLERY PRIZES.

The prizes awarded at the Corcoran Gallery exhibition to open Dec. 8 are as follows: First, \$2,000, to Edward W. Redfield, for "The Island;" second, \$1,500, to Joseph De Camp, for "The Guitar Player;" third, \$1,000, to Robert Reid for "The Open Fire;" fourth, \$500, to Frederick C. Frieske, for "Marcelle."

RUCKSTUHL'S ART VIEWS.

F. W. Ruckstuhl, the sculptor who arrived from Holland last week, said: "I am opposed to a tariff ad valorem on works of art, but I would like to see a tariff of \$100 imposed on every foreign work that comes into the country. That would keep out all trash, from which the American public needs to be protected. The taste of the cultured American public is as true and sound as that of any people in the world to-day, and to keep it pure and uncorrupted it would be advisable to keep out a mass of stuff which obtains a certain amount of currency in this country simply because it comes from some place in Europe which has had or has a reputation as an art centre."

NEW MEMORIAL WINDOWS.

Three more windows for Plymouth Church, Brooklyn, are on exhibition at the studios of J. & R. Lamb, Nos. 23-27 Sixth avenue. They represent "The Educators," "The Champion," and "The Emancipation," the last, of course, being Abraham Lincoln. He holds in his hand the emancipation proclamation. Mrs. Harriet Beecher Stowe, the author of "Uncle Tom's Cabin," stands the central figure of the group in "The Educators." Henry Ward Beecher, the pastor, who made Plymouth Church so famous, represents "The Champion."

Modern dress, especially that of men, does not lend itself happily to stained glass windows. The Inverness cape that Mr. Beecher wore has been of some assistance to the Messrs. Lamb in getting over this difficulty, and they have clad Mr. Lincoln in a dark blue Prince Albert coat.

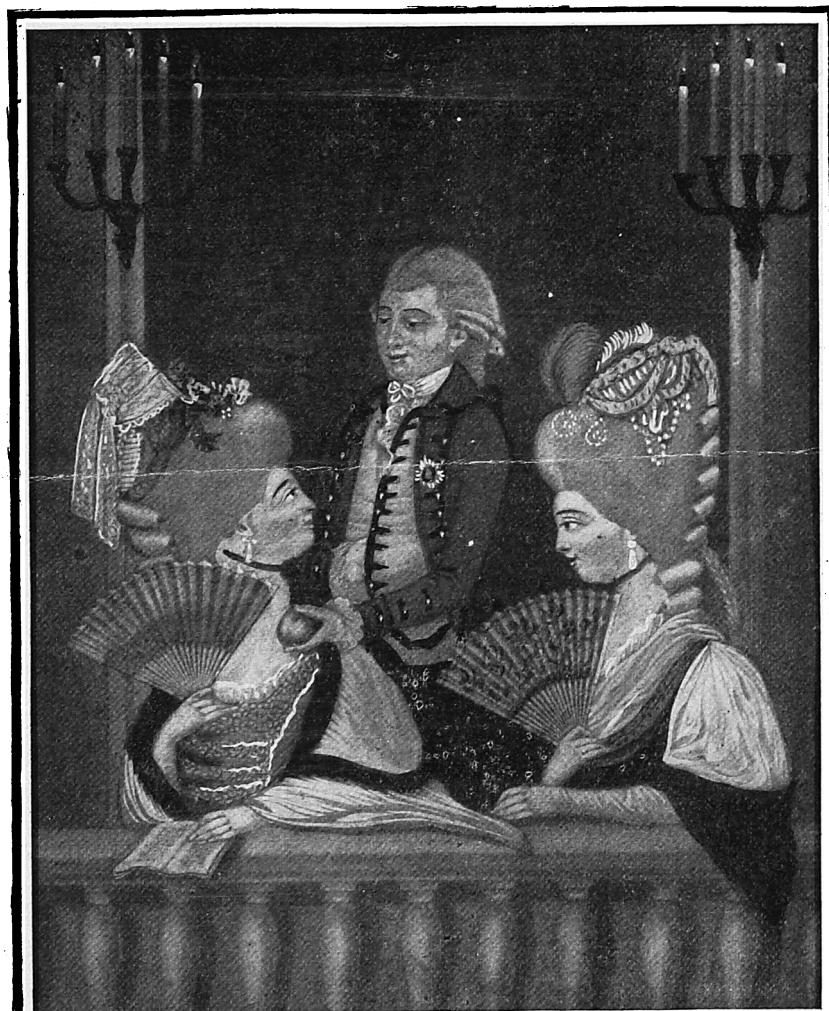
BOSTON OUTBIDS NEW YORK.

Literary Boston is elated over the high figure brought by rare publications in the sale there in the past week of the library of the late Lafayette S. Richardson of Lowell, Mass.

One of the big figures at the recent Poor Library sale at auction in this city was \$490 for a copy of Penhallow's "History of the Wars of New England with the Eastern Indians." It was a record price. A copy of the same work was in the Richardson sale in Boston, and after a lively bidding contest between Dodd, Mead & Co. and George E. Littlefield of Boston it was finally secured by the latter for \$530—a new record price, and \$40 higher than the Poor copy realized.

GARDNER OBJECTS SEIZED.

Tapestries, paintings, and bric-a-brac, valued at \$70,000, which have been asserted to belong to Mrs. "Jack" Gardner, of Boston, and which have been locked up in a vault in the office of John C. Ames, collector of customs in Chicago, since Mrs. Emily Chadbourne Crane is alleged to have tried to smuggle them through the Chicago port without paying the dues, were formally seized by the Department of Justice on Tuesday. The seizure was a legal formality, resulting from the government's recent action in filing suit for the confiscation of the property.



XVIII. CENTURY COIFFEURS FROM OLD PRINT.

For Description See Page 6. In Special Exhibition at Bonaventure Galleries.

Prompt action and the liberal use of water prevented what might have been irreparable loss by fire of valuable paintings and other art treasures in the Metropolitan Museum last week. As it was, the slight damage was confined to the basement of the new building.

RARE ART FIND.

The rector of a London parish lately received on behalf of his church the gift of a dilapidated and dirty picture. An examination showed it to be an exceptionally fine signed work by Juan Bautista del Mazo, a Spanish painter who died in 1687. It represents an angel supporting the corpse of Jesus, and there are other figures in it.

Del Mazo was a pupil of Velasquez and his son-in-law. Many of Del Mazo's pictures have been attributed to Velasquez.

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W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

PARIS.
Brentano's . . . Avenue de l'Opera
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
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Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

THE ART TARIFF.

The only full story of the hearing on the Art Tariff before the Ways and Means Committee at Washington last Saturday evening, appears on another page. The hearing was sandwiched in between other hearings on raw hides and hatters' furs, and under the general head of Sundries. The hearing also took place too late for the Sunday newspapers, and the briefs filed by the Free Art League, and by those who, with the **AMERICAN ART NEWS** favor a specific duty of \$100 on all pictures and sculptures produced during the past hundred years from date of entry, were too long for the daily newspapers to publish. These will also be found on another page.

We believe that the matter is one of too much interest and too much vital importance to the art interests of the United States not to be fully reported, and we trust that the story of the hearing, the two briefs and Mr. Strauss's suggestion which has much of value and is cleverly devised, will be read attentively.

The argument for free art will not escape opposition, even on the Democratic side of the committee. Mr. Underwood's position on the tariff, as long as an income tax is unconstitutional, is in favor of revenue-producing schedules. He believes that private art importations contribute, though in an admirable manner, chiefly to the luxurious taste of the

wealthy, and as public gifts are already free of duty, he sees no need of a change in this section.

The general opinion in Washington as to the outcome of the matter is that as the Administration, both the outgoing and incoming, is committed to Free Art, and Speaker Cannon, who has been one of its most determined opponents, has been brought, if only recently, to at least modify his opposition to it—it may be granted by next July, provided that the Speaker and the incoming administration remain on terms and keep to their present understanding as to tariff revision, but that in case of failure to get a free art clause in the new tariff bill, Congress will look favorably upon the specific duty suggestion as a substitute.

Meanwhile all those who, while not necessarily opposing the idea of free art, still agree with us that a specific duty will obviate some well-founded objections to the admittance of all kinds of so-called art, are requested to send their names and addresses to us. A goodly list of names of artists and others who agree with us, accompanies our brief filed at Washington in favor of a specific duty.

NEW SPECIFIC DUTY IDEA.

The suggestion of Mr. J. H. Strauss, made to the Ways and Means Committee of Congress, that the duty of fifteen per cent. now levied on all imported pictures be retained, but that a maximum of \$100 be levied on pictures valued at more than \$700, has this merit, that if adopted it would act as a bar to the importation of low-priced and frequently poor pictures, and would not be felt by those of any value. For example, a picture costing \$100 would pay \$15 duty, one costing \$250, \$37.50, while one costing \$700 would pay about \$100. As all pictures costing above the last named sum would only pay \$100, the provision would simply tend to keep out poor and trashy works and not prevent the importation of higher-priced, and for the most part, good pictures.

This suggestion has much of merit and deserves study and consideration.

MORGAN BUYS RICH RUG.

One of the finest imperial Chinese rugs in this country was bought recently by J. Pierpont Morgan for about \$75,000. The rug was first brought to this country twelve years ago by the late Governor Winthrop Ames of Massachusetts. When his estate was being settled the rug was first included in the sale of the house, but the executors finally determined to put it on sale separately.

The dominating colors are yellow and blue. The central design is allegorical, representing the dragon which swallows the moon, as the Chinese explain an eclipse. Surrounding him are other and smaller dragons of similar type. At the bottom of the rug is a cloud design, made by overlapping semicircles. The border is the familiar Chinese one which suggests a Greek design. The entire rug is about 23 by 25 feet, and dates from the late sixteenth or early seventeenth century.

THE HEARING ON THE ART TARIFF

Story of the Hearing.

The hearing on the art tariff before the Ways and Means Committee of Congress at Washington, which finally took place on Saturday evening last in the committee room of the new House office building on Capitol Hill, was the veriest farce imaginable.

The hearing was postponed from 2 P. M. on the telegraphed request of the Free Art League of Boston, which brought down a carload of advocates of free art from Boston and New York, officered by Mr. Myron W. Pierce, of Boston, and Mr. Robert W. De Forest, of New York, and which included Messrs. Carroll Beckwith, Robert Reid, Gardiner M. Lane, president of the Boston Museum; Bryan Lathrop, Howard Mansfield, Samuel Warren of Boston, Karl Bitter, Robert Underwood Johnson and Mr. Carpenter of Chicago. The result of this postponement of the hearing was that the Congressmen were tired out after a long discussion of whether or not the duty should be taken off hides, which had lasted all day, and knowing they would have to listen to an equally long discussion on hatter's furs duty, were in no mood to listen attentively to arguments for or against free art.

The league, through Mr. Pierce, sent up a list of speakers to be allowed five minutes' each, with the presumed knowledge the hearing would only last an hour or so, so that, if all had been heard, it would have taken all night. The evident purpose of this move was to prevent any chance of any opposition being heard, which move would have been successful save for the courtesy and fairmindedness of Mr. Louis R. Ehrich, the New York dealer, and the only dealer present, who, although as a free trader, is in sympathy with the Free Art League, asked the committee when he was called upon, to hear the editor of the **ART NEWS**, who had filed a brief for certain artists and others in favor of a specific duty of \$100 on all pictures and sculptures produced during the past hundred years. This hearing was accorded the Editor of the **ART NEWS**, who spoke briefly and was asked many questions by the committee regarding his suggestion.

Several gentlemen who were present to urge that the duty be not altered were not heard at all. The editor of the **ART NEWS** stated that he was not necessarily opposed to free art, but represented artists and others who favored a specific duty, as detailed above, and which they thought would be a step towards free art, and soften many objections urged against the entire abolition of the duty.

Those who spoke for absolute free art, save Messrs. de Forest and Ehrich, dealt for the most part in glittering generalities, and repeated the arguments in the Free Art League's brief, given below.

Mr. Robert W. DeForest, president of the municipal art commission of New York, pointed out that free art had long been the policy of France, Germany, Great Britain, Italy, Greece, Russia, Holland, Belgium, Denmark, Norway and Sweden. Free art in the United States, he said, would promote the development of our museums and benefit American artists by broadening the popular appreciation of art, and thus increasing their market.

It was pointed out that the revenues from art last year were only \$600,000. "This is a sum," said Mr. De For-

est, "much less than several European governments are paying out directly from their own treasuries to buy the very works of art which by this duty we are keeping out of our own country."

Mr. Thomas Nelson Page, the writer, who lives in Washington, was called upon to speak also.

It was the generally voiced opinion in the committee room when the hearing was abruptly closed at past-past nine o'clock that it meant nothing, and that the committee would be more influenced in its report by the briefs that had been handed in, and which are published below. So late was the hearing that the newspapers of the country were not able to publish more than a few lines regarding it on the following Sunday morning. This was unfortunate, as the widest publicity was desired for the question, and had the hearing not been postponed until evening more attention would have been given it.

The **ART NEWS** therefore devotes much space in this issue to the two briefs handed in, and to the above report of the hearing.

MR. STRAUSS'S SUGGESTION.

Mr. J. H. Strauss, the well-known art dealer, has sent the following letter to Washington:

Hon. Seno E. Payne, chairman of the House Ways and Means Committee.
My dear Sir:—I beg to submit for your consideration the following proposition regarding a duty on paintings: Fifteen per cent. on paintings of every description, the maximum amount to be collected on any one painting to be one hundred dollars. This will enable the collector to bring in paintings for "educational" purposes at a reasonable rate, and at the same time protect the dealer from unfair foreign competition in the way of consignments or otherwise.

Yours respectfully,

J. H. STRAUSS.

New York, Nov. 27, 1908.

FREE ART LEAGUE BRIEF.

The executive committee of the American Free Art League's brief, submitted November 28, to the ways and means committee of the House, makes a plea in favor of the removal of all duties on works of art.

After a general statement that the league asks that such works be placed on the free list, the argument proceeds:

"It is the duty of the government to encourage the fine arts as a branch of education as well as commerce, trade, manufactures and agriculture.

"The encouragement of industries is more important in a new nation, but when they have been firmly established and proper protection for them is assured, then the government should provide for the encouragement of the fine arts.

"The art of a nation is one of its most refining influences, and becomes in time its most enduring monument and the highest expression of its civilization.

"While the expenditures of the Federal Government are gigantic, its revenues from other sources are ample without resort to the inconsiderable return from a virtual penalty upon the introduction of works of art.

Alone Withholding Aid to Art.

"Ours is almost the only civilized nation which does not affirmatively lend its aid to the promotion of the fine arts.

"The following Governments have long since placed works of art on the free list: Great Britain, Germany, France, Russia, Italy, Holland, Belgium, Denmark, Sweden, Norway, Portugal, Greece, Roumania, Commonwealth of Australia, Dominion of Canada, Newfoundland, the South African Customs Union and many smaller countries.

(Continued on next page.)

THE HEARING ON THE ART TARIFF AT WASHINGTON

"Most of the governments of Europe have bureaus of fine arts in their departments of education.

"They make liberal appropriations from the public treasury for the maintenance of art museums and art schools and for public exhibitions of art.

"They regard works of art as national treasures, whether owned publicly or privately. In Italy and Spain important works of art in private galleries are catalogued by the government and cannot be sold or exported without the permission of the Ministers of Education.

Free Interchange of Ideas.

"The highest development of art in this country can only be attained by the most perfect freedom and unhampered exchange of ideas between the artists of this country and of other countries.

"Art is not indigenous, but the art of one country finds its inspiration in the art of the civilizations which have preceded it. Thus Greek art felt the powerful influence of Assyria and Egypt; Roman art, that of Greece and Etruria; French art, that of Italy; Japanese art that of China.

Necessary to Education.

"A proper regard for the advancement of the country in popular education makes it necessary that this tax on knowledge and good taste should be removed.

"The free introduction of works of art facilitates not only the teaching and study of art by the process of object lessons, but also the teaching of history and the record of civilization.

"The greater the number of art objects there are within the country, either in private or public possession, the easier it will be for our people to acquire a knowledge of art and of the place which art has held in other countries and other eras.

"The study of drawing or art is a recognized essential of a common school education, and educators are agreed that the study of art has a high educational value.

Would Benefit Industrially.

"Free art, through education in art, will add greatly to the wealth of the country, because it will benefit the industries in whose products form and design play an important part, such as dress goods of silk, cotton and woolen, jewelry, carpets, furniture, wall papers, pottery, lace, glass and china ware, architectural features in metal and stone manufactures, etc.

"Free art is the complement of protection with respect to such industries, and is absolutely essential to enable them to compete with foreign concerns whose governments have adopted the policy of fostering the fine arts.

"European countries have applied art education to industry with such persistence that it has produced manufactured articles of superior design.

"Such a policy has been followed for so many generations in France that the humblest artisan has an artistic taste and skill which gives greatly increased value to his work.

From Artist's View.

"Free art will be an unquestionable benefit to American artists.

"Through art education it will create an appreciation of art which will result in an increased demand for the product of the artists. It is a well-known fact that, as a knowledge of art has grown in this country within recent years the intelligent patronage of American artists has increased, and collections composed specially of the works of American artists have grown in number and importance.

"The American artists, with few exceptions, for many years have favored free art.

"Most of our leading artists have received their education in Europe. Free art will help to make this practice unnecessary by developing an art atmosphere in America which will provide the necessary environment for the growth of the artist.

Welcomed in Europe.

"Our artists have been warmly welcomed and generously treated in Europe. Foreign art schools, galleries and exhibitions, including the French Salon, are thrown open to them free of charge, and they compete on equal terms for the prizes offered by foreign governments. These privileges give prestige and standing in the art world to our artists.

"Our American painter, Edwin A. Abbey, says, 'American artists and their work are so liberally received and hospitably treated by all other countries that it is a matter of chagrin and embarrassment to me that laws are made by my countrymen which keep the work of artists of other countries out of the United States, laws which hamper our own artists and benefit nobody else.'

No Place in Tariff Theories.

"The duty on art has no place in the tariff theories of any school of taxation.

"Works of art are not within the theory of protection.

"The American artist, who, if there were any protection in the duty on art, would be the beneficiary, repudiates the duty, and is a most earnest petitioner for its repeal.

"Under the theory of protection, non-competitive products which are also necessities, like coffee and tea, are not dutiable, while competitive products, even though they may be necessities, like sugar or wheat, are dutiable. The latter is based on the principle that the duty keeps American capital invested in the United States and provides employment for American laborers at high wages, and that these advantages outweigh any objections on account of their being necessities.

"What possible competition can there be between a Rembrandt or a Velasquez and an American painting?"

Public Opinion Argument.

Congress should put art on the free list because the whole country is strongly in favor of such action.

(a) The 500 directors of the American Free Art League are distributed through all the States of the Union, and a glance at the personnel of the list, a copy of which accompanies the brief, will demonstrate that they represent the sentiment of the entire country.

(b) The newspapers of the country are practically a unit in favor of the removal of the duty.

A collection of extracts from 300 different newspapers favoring free art accompanies the brief, also many letters from artists and writers. The brief is signed by Myron E. Pierce, secretary Free Art League.

SPECIFIC DUTY BRIEF.

A brief of American artists and others in favor of a specific duty on art works was also filed before the Ways and Means Committee on November 28.

After a request that a specific duty of \$100 be placed on all paintings and sculptures produced by hand during the past one hundred years, from date of entry, the brief proceeds:

The changes in the present tariff regulations which are contained in the following paragraphs call for a specific duty of \$100 on all art works produced by hand during the one hundred years past from date of entry.

1.—No. 703 (a) Works of art, including paintings in oil, mineral or water or other colors, pastels, and sculptures.

The Arguments for a Specific Duty.

I.—While it should be the aim of government to encourage the fine arts and while the importation of art works of high character make for betterment of taste and refinement among our citizens the government should not, in our opinion, omit any restrictions to the importation of art works not of high character which, if admitted free of duty, may have the opposite effect. The artists and artisans of Europe are skilled imitators and copyists of art works, so skilled that they frequently deceive even European experts and connoisseurs. Living more cheaply than can our artists and artisans, they can afford to produce their imitations and copies at a low figure, to sell them also at low figures, and without some restriction these copies and imitations can be brought here and through unscrupulous persons be given attributions and signed with names which are false, with the result that our art lovers and collectors can be imposed upon and large and illegitimate profits made by the sellers of these spurious works.

(b) European artists, especially in the south of Europe, where living is cheap and where a natural aptitude for art production exists, make a continual and continuous output of cheap and tawdry art works, perhaps now and then having some merit, but for the most part distinctly debasing to taste, and uneducational in every way. These productions can be bought and are sold for such low prices that without any restrictive duty the country would probably be flooded with them, with resultant demoralization of public taste.

(c) In a country which has not yet had sufficient age to acquire general art knowledge and taste, these cheap productions of Europe appeal, just as did the chromos of a few years ago, and as they could be, without duty, brought here and sold with good to large profit, at lower prices than the works of American artists and artisans, the money spent for them would be diverted from the American artist and the dealer in higher grade legitimate foreign works, who cannot afford from the higher cost of living in this country to sell for as low prices and live.

(d) The museums and other public galleries and the dealers' galleries now found in almost every large American city, the former of which are enabled to import and purchase art works for exhibition purposes only, and the latter, whose owners pay duty on high grade art works, offer every and all opportunity to the artist for an exchange of ideas and to the public for study and improvement in taste. This disposes, it seems to us, of the argument that artists cannot exchange ideas without the free entrance of art works and that our art cannot find inspiration from the lack of opportunity to study the art treasures of the old world. Naturally the art treasures of the European galleries draw visitors, but no removal of all duties will bring these treasures here, and meanwhile we have our own good and growing museums and other collections. The specific duty we advocate would not deter the great American collectors, who buy abroad, from bringing here any art works produced during the past hundred years, worth the having here, and their old masters would come in free under its provisions.

(e) The above arguments in favor of a specific duty cover, it seems to us, the arguments against any duty from the educational and industrial viewpoints. Free art, while it might bring in some good art works, would, as has been pointed out, bring in also a greater proportion of poor and cheap work, and these art works not now here, or which cannot be studied through reproductions, would not, if obtainable, be kept out by a Specific duty.

II.—A Specific duty would benefit American artists.

(a) American artists are not as a body in favor of abolition of the art tariff, assertions to the contrary notwithstanding. They are not necessarily opposed to a lowering of the tariff, but many of them, for whom we speak, feel that some restrictions as argued above should be placed on the importation of cheap art works from abroad, which in the absence of any general art taste and knowledge, are bought by Americans, often in place of good American pictures.

(b) The argument that free art will make study in Europe unnecessary to our artists by providing the necessary environment here, seems to us absurd and contradicted by the very assertions of those in favor of free art that the great museums and galleries of Europe attract throngs of visitors and students. Will we ever get the treasures of these museums and galleries here?

(c) Those American artists who choose to expatriate themselves and live abroad and who complain that the feeling in Europe against an art duty is embarrassing to them, should, we feel, not be quoted so freely in favor of free art. They do not live and vote here.

(d) The argument that a duty prejudices American artists in the eyes of American purchasers by adding an artificial value to imported works, seems to us equally absurd. American collectors, for the most part, buy names not quality, and we doubt if one in a thousand ever takes the question of a duty paid by the seller into consideration.

(e) American artists pay duty on the materials they use which are imported. They have, as has been said, higher rentals and higher food charges to pay than even their European fellows in the larger cities, and of high reputation. Should they not have some protection? They do not ask that the old and great masters should be taxed. They do not demand a tax on Phidias, Praxiteles, Raphael, Rembrandt or Michael Angelo, Holbein or Van Dyck. All great art that was produced over a century ago, under our Specific duty suggestion would come in free, and as time advances it will be but a few years when the great painters of the early English school and a little later those of the Barbizon School of France would be duty free. All our artists desire is some moderate restriction upon the importation of what is called trash, cheaply produced copies of modern foreign work, or cheap modern foreign work itself.

(f) A Specific duty would tend, we believe, to minimize the fraud in the selling of art works at auction and private sale here, which has long existed and will continue to exist even under the present comparative high tariff.

When poor or even skilful copies of the works of the late J. J. Henner can be painted in Paris for \$25 each, be brought here, pay the present duty of 15 per cent., or \$3.75, and then be sold for \$200 to \$300, and the sale chronicled in the public press as that of Henner's, the inference is obvious that the importer and seller of such trash would hesitate to add the Specific duty of \$100 to such pictures. This is a concrete example.

III.—A Specific duty would aid and not injure the country's museums.

It has been urged that free art would aid our museums, whose educational value through their collections is, of course, great. As has been said, a Specific duty would not deter the owners of great collections, especially of old art works, from bringing in the same, and presenting the same to museums. As such collections would, for the most part, be free, and those modern works they contained would pay less duty than now. The museums now are empowered to import art works free for exhibition purposes, and this very year will display a remarkable collection of modern German pictures arranged by Mr. Hugo Reisinger of New York, which will come in free of duty. So the needs of the museums are not an argument against a Specific duty.

IV.—Art works are within theory of protection.

The statement that "the American artist (which is comprehensive) repudiates the art duty and is a most earnest petitioner for its repeal," is not based on fact. Many good American artists endorse the art duty and many others favor the Specific duty we urge. There is, and can be no competition between a Velasquez and an American painting, and the American artist asks for no protection from the old masters or even their later followers up to a century ago, and were it possible to shorten the period for which a specific duty is asked from such painters as the Barbizon men and their contemporaries and followers. He does ask, however, that the product of his brain and hand should have some protection when it goes before persons not having art knowledge and taste, as against the trash of modern Europe. Why should an American figure painter, for example, who produces good works, and whose living costs him far more than his fellows of Europe, be obliged to meet the prices which, as detailed above, can be taken for inferior European works. If the American art loving and art buying public had the knowledge and taste of those of Europe, where Rembrandts are auctioned off for \$5, but not to collectors, understood quality and were not deceived by cheap and tawdry color and tricks of painting, the question would be a different one. We must wait for better education in matters here, before we refuse to aid with a specific duty the American artist who, through his good work, is striving to better this taste.

V.—A Specific duty would not decrease the revenue from art.

While the question of whether or not the government should derive a revenue from art importations is a serious one, its discussion does not lie within the province of this brief. We contend, however, that a specific duty would from the figures of the art importations since 1897, bring in probably as much as the government has received under the tariff since that date. Those who hold that art is a luxury of the rich and should be taxed accordingly, would not probably object to a specific duty, which would remove part of their objections at least.

VI.—It is urged that Congress should put art on the free list because the whole country is in favor, it is asserted, of such action. This we deny, and are surprised at the boldness of such an assertion. We claim that the 500 so-called directors of the Free Art League, although they include some distinguished names, do not necessarily, as is also claimed, "represent the sentiment of the entire country."

The Specific duty we urge would, we believe, satisfy, especially after study of its practicability, a majority of the citizens of the country interested in the question, a large proportion of the artists of the country and the dealers of the country, with very few exceptions.

We deny that "the newspapers of the country are a unit in favor of removal of the duty." While many journals have declared in favor of such removal, we believe that this declaration, made before the suggestion of Specific duty, was so made without due reflection or knowledge and study of the conditions and on misleading and prejudiced information. We would call attention to certain interviews with the dealers of Boston in particular, published in the AMERICAN ART NEWS of Nov. 28, which art journal itself advocates our suggestion of a specific duty, as an evidence that the dealers and newspapers of the country are favorably disposed to a specific duty, and our signatures evidence that we, with those who feel with us, and many American artists attest the belief of American artists in such Specific duty.

This brief was submitted by James B. Townsend for certain American artists, with a petition signed by these artists.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.
- Bauer-Folsom Co.**, 396 Fifth avenue.—Recent works by Gustave Cimiotti, Jr., to Dec. 12.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Bonaventure Galleries**, 5 East 35th St.—Points of XVIII Century Coiffures and Costumes, Bibetots and beautiful bound books, etc.
- Ehrich Galleries**, 463 Fifth Avenue.—Choice examples of early Dutch and Flemish masters, to Dec. 31.
- J. C. Haas Gallery**—Autumn exhibition of paintings by members of Painters' Club, to Dec. 12.
- Knoedler Galleries**.—Paintings by Frederick Remington, to Dec. 12.
- Metropolitan Museum**.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery**, 372 Fifth Avenue.—Pictures and sculptures by A. Phinister Proctor.
- Macbeth Galleries**, 450 Fifth avenue.—Recent works by Charles Melville Dewey, to Dec. 12.
- National Arts Club**, 119 East 19th St.—National Society of Craftsmen Exhibition to Dec. 31.
- Powell Gallery**.—Oils and water colors recently painted in Bruges and Venice by Herbert Faulkner, to Dec. 14.
- Pratt Art Club**, 296 Lafayette Ave., Brooklyn.—Oils and sketches by Christopher Saponoff, to Dec. 23.
- Scott & Fowles Galleries**, 295 5th Ave.—Miniatures by Charles Turrell.
- The Rice Gallery**, 45 John St.—Works by Karl Emil Termohlen.
- Tooth Galleries**, 420 Fifth Ave.—Sir Alma Tadema's latest painting "Caracalla & Geta," to Dec. 31.

SALES.

(Continued from page 1.)

New York.

- Fifth Avenue Auction Rooms**, 333-41 4th Ave.—Oriental art objects owned by M. R. Kadoyama, Dec. 10, 11, 12 at 2 P. M. Japanese Color Prints, Dec. 11 at 8 P. M.
- Fifth Avenue Art Galleries**.—The artistic belongings, comprising jewels, rugs, artistic furnishings, etc., belonging to Mr. John V. A. Rhoades, by order of Mr. Craig Drake, Dec. 9, 10, 11, at 2.30 P. M.

Europe.

- AMSTERDAM**.—Frederick Muller & Co.—Decorations, costumes, architecture, books, etc., from the collection of J. A. Fredericks of Middlebourg, Dec. 10-12.

EXHIBITIONS NOW ON.

The second annual exhibition of the National Society of Craftsmen opened at the National Arts Club, No. 119 E. 19th Street, on Tuesday and will continue there through Dec. 31. Notice will be made next week.

Painters' Club Display.

An Autumn exhibition of pictures by members of the Painters' Club is on at the Julius C. Haas Gallery, No. 648 Madison Ave., and will close December 12. There are 18 canvases shown and the painters represented

are Morris Weston, Henri De Mance, Ivan Elis Evers, George O. Hart, Samuel Weiss, Rudolph Wirks, Gus Magee, A. Walkowitz, Edward Michael McKee, and A. G. Schulman. Some of the works shown have decided merit, especially the genres of George O. Hart and the landscapes by Morris Weston, who is a remarkably good colorist.

Faulkner at Powell's.

Herbert W. Faulkner is exhibiting twenty pictures, eight oils and twelve water colors, recently painted in Venice and Bruges, at the Powell Gallery, No. 983 Sixth Ave. The artist has lived much in Venice and paints her familiar scenes with sympathy and skill. He also renders well the quaint old streets, canals and houses of the Flemish town. The exhibition is an unusually good one of its kind.

Remington at Knoedler's.

Frederic Remington is making his annual display of recent pictures in the upper gallery at Knoedler's. He shows a score or more of oils, which include several of his typical scenes of wild western life, and to evidence his versatility and as a departure, he also exhibits several woodland studies and two marines. The former are the best as the artist has not yet acquired the art of painting water, although he gets good atmosphere and color in his skies and scenery. His woodland studies have nice feeling, atmosphere and color. But in his western scenes the artist, as always, most appeals. His color has softened, and he has, if possible, grown stronger in the depiction of those dramatic episodes of far western and frontier life, on which his fame rests. The "Shotgun Hospitality," the "Night Halt of Cavalry" and the "Scare in the Pack Train" are composed and painted with sincerity and marked skill. The display will remain open through Saturday next.

In the lower gallery at Knoedler's there are a small collection of Whistler etchings very carefully chosen, and a series of watercolors by Louis R. Metcalfe of Versailles, Chartres Cathedral, Venice and Como, which, while somewhat hard in color, have good feeling and artistic sense of perception and also evince close and sympathetic study of the subjects.

Dewey at Macbeth's.

In the front rank of poetic interpreters of the American landscape stands Charles Melville Dewey, who exhibits far too seldom to please his many and sincere admirers. Twenty-one characteristic landscapes by this sympathetic and able painter are now on view at the Macbeth Gallery, No. 450 Fifth Ave., through Dec. 12, and the display is one of the most pleasing and satisfactory seen in a New York Gallery in many a day. The artist in these landscapes runs a poetic gamut of color schemes, and whether he uses browns, grays or yellows as his scheme, invests them all with tender pensiveness and gives a luminous quality that allures and appeals. It is difficult to single out any canvases for special mention—so good are they all. Perhaps "Dawn," with its delicate greens; "Twilight Moon," with its sense of mystery; "Night," a most poetic work; "Romney Marshes," rich in its deep browns, and with its effective band of sunset red; "After the Rain" and the "Tide Creek" are the strongest and best examples of the painter's talent.

A painter of poetry and sentiment is Mr. Dewey, and one who is a thoroughly satisfactory exponent of the best in American landscape art of today.

Lithographs at Library.

In preparing its present historical exhibition of artistic lithography, the Print Department of the New York Public Library had between five and six thousand prints to draw upon, the important nucleus formed by the Avery Collection having been augmented in recent years by gifts from Joseph Pennell, Mrs. C. J. Lawrence, Mrs. M. G. Van Rensselaer, and others. Choice under the circumstances was difficult, and had to be limited rigorously to characteristic examples of the art. But the purpose of the exhibit, the illustration of the development of the art practice as a medium of original expression (painter-lithography) was firmly kept in view. The illuminative labels, more numerous even than usual in these exhibits, in various cases call attention to the fact that though only one or two lithographs by a given artist are shown, a large collection of his work may be seen in the Print Room on the floor below. That is true in the case of most of the artists represented, but particularly of Daumier (C. J. Lawrence Collection), Gavarni, Bonington, Raffet, Charlet, Pennell and Storm van Gravesande.

The limited size of this summary review in a measure increases its effectiveness. A compact view of the development of a fascinating art is offered without undue insistence on byways of individual expression. Books on the history and technique of the art by Atherton Curtis, J. and E. R. Pennell, and others are shown both as a matter of record and in order to point the way to the literature of the subject.

The exhibition will be on view in the print gallery of the Library for several months.

Cimiotti at Bauer-Folsom's.

The smaller gallery at Bauer-Folsom's, No. 396 Fifth Ave., now contains, with one large and fine decorative panel in the larger gallery, 18 recent oils by Gustave Cimiotti, Jr. These works are essentially decorative and notable for their rich color quality and simplicity of treatment. The artist paints thinly, so that the canvas shows through, but gets the richest possible effects. The large panel in the outer gallery is perhaps the most important decoration of its kind seen this season. Of the smaller works, all landscapes, especially good are "Autumn's Aria," "Beyond the Valley," "The Hillside," "Across the Valley" and the "Fresh Summer Day."

A very decorative half life-size standing female figure by Ernest Peixotto is also shown in these galleries; some exceedingly rare and valuable pieces of Persian lustre ware from Tabbagh Brothers of Paris and Damascus, together with a magnificent Ghourdes prayer rug and other fine textiles.

Bonaventure's Dainty Display.

One of the daintiest and most charming little art displays imaginable, and one that should strongly appeal to all feminine taste, as well as to all art lovers, is that of articles of taste and luxury which furnished the Boudoir des Femmes of the eighteenth century, at the Bonaventure Galleries, No. 5 East 35th Street.

In this beautifully arranged little exhibition, in which every object has been personally selected by Mr. Bonaventure himself, are rare and beautiful old prints, some of familiar subjects, and others not so well known, illustrating the fantastic coiffures, and even the hairdresser plying his trade of the olden days. In addition to these old and

most interesting prints are bibelots, old and beautiful fans, snuff boxes, powder and patch boxes, dainty books and booklets, in exquisite bindings, and, in fact, a hundred well-chosen objects of taste and luxury, of "days now no more."

The effect of the display in the artistic and well-lit galleries is most attractive and alluring. One would fancy one had walked into the very Boudoir of some old Court Beauty. Mr. Bonaventure is to be sincerely congratulated on this exhibition. The catalogue is most attractive and artistic, illustrated with quaint cuts and well worthy of presentation in one's library.

Miniatures by Turrell.

Charles Turrell, an English miniature painter, who has done in the little many well-known New Yorkers the past few years, including the members of the Percy Pyne and Archibald Russell families and others, and prominent members of the English nobility and some Royalties, is showing a selection of his works at the Scott and Fowles Galleries, No. 295 Fifth Ave. The artist paints well and gets, as a rule, a good likeness, while his rendering of detail is excellent. Especially good are his miniatures of the Duchesses of Marlborough, Leinster and Portland, and of the Countesses of Warwick, Beauchamp and Essex, and those of Percy R. Pyne, Jr., Archibald Russell, and Mmes. Harry Payne Whitney and E. R. Thomas. The portraits of the children of Frank Gould are also good. Many New York collectors have loaned their miniatures by Mr. Turrell for this display.

TWO NOTABLE DISPLAYS.

The coming week will bring together unfortunately the two most important public exhibitions thus far of the season, namely, the second contemporary exhibition of American paintings at the Corcoran Gallery in Washington, which will have its press day on Monday and its reception the same evening, and the Winter Academy, whose press day will be on Friday, with the annual reception the same afternoon. Both exhibitions are of unusual excellence this autumn, and will attract throngs of art lovers.

SARGENTS AT ACADEMY.

For the Winter Academy have been secured the remarkably fine portraits by John S. Sargent of Mr. and Mrs. Joseph Pulitzer, painted four years ago and never before publicly shown. The portrait of Mr. Pulitzer, an exceptionally strong work, even for Sargent, is a bust, and that of Mrs. Pulitzer is a full-length standing presentment.

TOUJOURS PERDREAU!

Editor AMERICAN ART NEWS:

Dear Sir:—Mr. William Ordway Partridge recently expressed his opinion, in your columns, regarding the Whistler memorial by Rodin. Presumably a man has a right to express his opinion if it is honest. If, as in this case, he is a man of standing and reputation, his opinion is worthy of attention. One may agree with him (as many do who lack the courage to confess it) or one may not. But that does not seem sufficient reason for heaping personal abuse upon him.

You quote Mr. Philip Hale as indulging in this questionable style of argument. The quality of Mr. Partridge's own work—at which Mr. Hale casts a slur—has no more bearing on the point under discussion than the quality of Mr. Hale's.

P. M.

Princeton, N. J., Nov. 30, 1908.

[We have not heaped personal abuse on Mr. Partridge, who certainly has a right to his opinion. Mr. Hale's comments are his own—not ours.—Ed.]

LONDON LETTER.

London, November 25, 1908.

Lord Redesdale has been appointed a trustee of the National Gallery in the place of Sir Thomas Gibson Carmichael, Bart., who has resigned that position on his appointment as Governor of Victoria.

Messrs. Alfred Bentley, Percival Gaskell and Miss Mabel C. Robinson have been elected associates of the Royal Society of Painters-Etchers.

A North British Academy of Arts has been founded and will hold its first exhibition in January and February next at the Academy of Arts Gallery, Newcastle-on-Tyne. The offices are at 7 Claremont Buildings, Newcastle.

The private view of an exhibition of paintings in oil, tempera and water color by F. Cayley-Robinson, and also of a collection of sculpture and pottery by Reginald Wells will be given at the Carfax Gallery (24 Bury street, St. James's), next Tuesday.

An exhibition of etchings by Theodore Roussel will be opened at the Chenil Gallery (183-A, Kings Road), Chelsea, next Saturday.

The following gifts to the nation are announced by the National Art-Collections Fund: Medal of the German Renaissance—a specimen of the famous Trinity medal—made in silver in 1544 for Duke Moritz of Saxony, by Hans Reinhart. Purchased by the fund and presented to the British Museum. Two plaster models of figures representing Truth and Valor, by Alfred Stevens; presented by Mr. Herbert F. Cook to the National Gallery through the fund. Portrait (red chalk drawing) of Wilkie by J. Jackson, R. A., and set of etchings by Wilkie; the gifts of Sir J. C. Robinson to the Millbank Gallery, through the fund. Portrait (pencil drawing) of B. R. Haydon by Wilkie; presented by Mr. F. A. White to the National Portrait Gallery, through the fund. Bronze statuette (Roman) of a youth (together with a small bronze club); presented by Mr. W. C. Alexander to the British Museum, through the fund. Series of 146 Dutch, Flemish, Nuremberg and French Jetons; presented by Mr. Max Rosenheim to the British Museum, through the fund. Bronze medallion, by Hieronimus Ticiatti, of Florence; presented by the same to the Victoria and Albert Museum through the fund. Lastly, portrait of Prof. Legros, etched by himself; presented by an anonymous member of the National Art-Collections Fund to the British Museum, through the fund.

The portion of the Martin Colnaghi collection sold at Robinson, Fisher's, November 20, included a few items of interest, although no high prices were reached. A small Gainsborough landscape, "Crossing the Ford," 14½ by 12 inches, made 240 gns., as against 60 gns. paid for the same in 1891 at the sale of the Rt. Hon. George Cavendish Bentinck's collection. A tiny Holbein portrait of "An Archer with Gray Cloak and Cap," was secured by Messrs. Obach for 160 gns., while "The English Catholic Church at Dresden," by the younger Canaletto, made 440 gns. A portrait of Helen Fourment, by Rubens, realized 185 gns., and a girl's head by Greuze, 190 gns.

The winter season at Christie's opened November 20 with a sale of porcelain, when an old Chinese service enamelled with the Amyas arms and crest (probably a Lowestoft addition), brought 130 gns.

The steady accumulation of antiquities and other treasures in the British Museum has long pointed to the necessity of additional space if the institution is to remain one, where the collection could be displayed and not merely stored. The trustees some years ago decided to build at the rear of the old structure, for which purpose they demolished, in the first half of 1905, the row of houses in Montague Place, thus clearing a site forty feet long and about 170 feet wide. On this area a building is now to be erected which will make the museum nearly fifty per cent. larger than at present. Designed by Mr. J. J. Burnet, it is to harmonize in architectural style with the stately pile facing Great Russell Street, except that it will lack the great Ionic columns that make the present edifice so imposing, and will be rather more freely treated in decorative style, with symbolic figures and smaller Ionic pillars in the upper part. It is estimated that the cost will exceed £200,000, and though the name of the successful contractor has not yet been announced it is probable that the work will be begun within the next few weeks.

RARE STAMPS FOR SALE.

A \$300 rarity is in the fine stamp collection to be sold by John A. Klemann at the Collectors' Club, in West Twenty-sixth street, on December 9. It is a Roumania Moldavia 27 pa, issue of 1854, on rose-colored paper, and with very large margins. It is the same copy that was one of the gems of the De Corpet and William Alexander Smith sales. It is an unused copy.

A beauty is an unused copy of the \$200 United States revenue stamp, with the original gum, and said to be perfect in every way. This stamp is exceedingly rare in this condition.

A very scarce 12-cent British Guiana issue of 1850 is also in the collection. It is on blue paper cut around, and is a good used copy of this rarity.

HENRY SAY SALE IN PARIS.

A Lancret Brings \$56,000.
Tapestries Sell Well.

F. Lair Dubreuil conducted the Henry Say sale, which was held in Paris, on Monday. Thirty-six numbers realized \$258,994, \$146,534 for piceures and \$112,460 for tapestries and objects d'art.

It was expected that \$200,000 would be realized.

The highest price for a picture was realized by "La Ronde Champetre," by Lancret. This was bid for by Messrs. Hodgkins, Fischhoff, Trotti and Agnew of London. The latter purchased it at \$56,000, or, with commission, \$66,600. M. H. Say bought the picture in 1898 for \$22,400. In 1881 it brought at the Beuronville sale \$12,000.

"La Conversation Galante," by Pater, was fought for by Messrs. Agnew and Achille Fould, and went to M. Fould for \$19,000. "Bacchante," by Greuze, was purchased by M. Gradt for an amateur at \$12,000. Comte de Grammont paid \$12,000 for two big pictures by Hubert Robert, entitled "Saint Pierre de Rome" and "Ruines Romaines."

In the tapestries section remarkable prices also ruled. Two eighteenth century Gobelins after Audran, representing "Neptune" and "Jupiter" brought the biggest price, \$22,800, M. Guerault being the purchaser. Three Gobelins, "Don Quichotte—History of the Enchanted Head," and "Don Quichotte with the Hotel Keener's Daughters," went to M. Stettiner for \$16,200. Another, "Don Quichotte Cured of His Madness," was purchased by M. Jansen for \$6,000.

Two Paris tapestries, representing animals and birds on a cream ground, were purchased by M. Jacques Seligmann for \$12,000. M. Seligmann purchased for \$15,400 a Louis XVI. Beauvais tapestry, "Le Retour de la Chasse." A Gobelin, "Les Mois a la Maison Royale," after Lebrun, was purchased for \$13,400 by Comtesse de Bearn. Comte Gramedo paid \$2,340 for a seventeenth century Gobelin, "La Bataille d'Arbelles."

SALE OF ORIENTAL ART.

Most Important Ever Sold.
Interesting to Americans.

An exhibition of rare artistic interest and merit will open at the Fifth Avenue Auction Rooms, No. 341 Fourth avenue, on Monday next, Dec. 7, and will continue until date of sale Thursday, Dec. 10. The sale will take place at 2 o'clock each day, and will be supplemented by one of Japanese color prints on Friday evening, Dec. 11.

The exhibition and sale will be of a collection of Chinese porcelains, Japanese and Korean potteries, Lacquers, choice jades, crystals, amber, stone and bronze images, Manchurian and Turkestan rugs, Chinese embroideries, wood carvings, Netsukis, Japanese color prints, etc., formed by M. R. Kadoyama of Osaka and Paris and consigned to a New York firm.

It is seldom, indeed, that New York art lovers have the opportunity of seeing and studying such an all-round collection of Oriental art.

YERKES COLLECTION AUCTION

The building which contains the Yerkes library and art gallery at Fifth avenue and Sixty-eighth street and the ground upon which the building stands will be sold at auction on December 16 in foreclosure proceedings brought by the Mutual Life Insurance Company, as announced exclusively in the ART NEWS of November 21.

The art gallery is one of two conjoined houses. Mr. Yerkes's will, drawn a year after the mortgage was put on the gallery, left the houses to the widow for life, with a provision that upon her death the Central Trust Company should cause the Yerkes galleries to be incorporated to maintain and preserve an art gallery on the premises. The will devised to the corporation to be so formed the houses themselves and all the paintings, statuary and other works of art and provided a fund to maintain the galleries.

At the time the Mutual Life began its action for foreclosure it was thought that some adjustment would be reached under which the terms of the will eventually could be carried out.

Real estate experts say that the property should bring \$12,000 a front foot, or \$480,000.

VON STERNBURG SALE.

European and Oriental art objects collected by the late Baron Speck von Sternburg, Ambassador from Germany to the United States, are to be sold at auction next month in this city. Many of them were acquired in the course of his long connection with the German Legation in Peking and when travelling in Thibet, India and other countries.

These objects were the Baron's personal effects, and constituted the principal furnishings of the German Embassy in Washington, from which they are now being removed. The Baroness von Sternburg intends to return to Leipzig to live as soon as the estate is settled. It is said the fifteen hundred or more objects listed have been appraised at from \$400,000 to \$500,000.

The collection is especially rich in Chinese porcelains, dating from Yuan and the early Ming dynasties to that of Emperor Chien-Lung (1736-1792).

MUSEUM BUYS PICTURE.

The Worcester Museum of Fine Arts has purchased from the Ehrich Galleries Herrara's picture of "Christ Before the Doctors," one of the most important works of a master who influenced his pupil Velasquez.

PARIS LETTER.

Paris, November 25, 1908.

The beautiful art collection bequeathed to the Louvre by M. Seguin is now on view. It includes among other valuable objects some rare examples of "Champlevé" of the thirteenth century and a couple of fine XVI. century Limoges enamels. The capital pieces in the collection, however, a large Louis XVI. Savonnerie carpet and a beautiful gobelin panel after Boucher. The latter is magnificent in color and in a perfect state of preservation.

At the Louvre, also, may be seen now, one of the best known examples of the celebrated cabinetmaker, Charles Andre Boulle. It is a large writing table in ebony with an elaborate gilt bronze ornamentation. Apart from its artistic value it is an object of considerable interest from an historical point of view. Made by order of Colbert, Louis XVI.'s most famous minister, the table, during the French revolution, found its way to the office of Fouquier Tinville, public prosecutor at the Revolutionary Tribunal. On its top, orders sending to death thousands of innocent victims, were signed. Since then it had never left the Minister of Marine's private office. There, it is assured, the table sometimes served for far less ghastly purposes, and under jovial Mr. Pelletan's administration it was more than once washed with champagne. Sic transit.

Visitors to the Louvre are often puzzled at the number of artists who are allowed to work in the various rooms and who, sometimes, gather so closely and in such a number around the picture they endeavor to match that it disappears altogether behind a screen of easels. Many of these artists, it seems, are either most unassuming or exceedingly liberal people, for they often forget their pictures, when completed, in the galleries and never call again for them.

Any number of "Holy Families," of "Jocundas," "Emaüs Pilgrims," "Rafts of the Medusa," etc., have thus become the property of the Louvre, the trustees of which do not appear to greatly appreciate the windfall. As a matter of fact, they are at a loss what to do. They had thought of disposing of all the pictures wholesale, but as the latter have now come among the state's artistic properties, an act of government is necessary to authorize their sale.

One of the most flourishing American institutions of the Latin quarter, the Lodge Art League, has opened its autumn exhibition of sketches and pictures in its premises in the Rue Nicole. The show includes 164 numbers, comprising etchings, pastels, oils and water colors.

Among the exhibitors are: Miss Bristol Stone, Miss Goldthwaite, Miss Squire, Miss Shore, Miss Boyd, whose contributions are attracting much interest. Other names are the Misses Mabel Harrison, Morgan, Boughton, Rice, How, de Cordoba, Beveridge, etc. The president of the league, Miss Florence Este, has sent two excellent drawings.

The Societe des Beaux Arts is arranging an elaborate collection of canvases by its members to be sent to America early in 1909 for exhibition in the principal cities. W. H. Leavitt, William Jennings Bryan's son-in-law, has been asked to take charge of the exhibition and act as the American representative of the society.

ART BOOK REVIEWS

THE BOOK OF THE PEARL (The Century Co.). The History, Art, Science and Industry of the Queen of Gems. By George Frederick Kunz, A.M., Ph.D., and Charles Hugh Stevenson, LL.M., D.C.L. Illustrated. Price, \$12.00 net.

This elaborate work covers the history of the pearl from its earliest discovery, presumably by prehistoric man, throughout the ages down to our own time.

The authors, who are well qualified for the work, exhaust the subject in every detail, and teach while they entertain and amuse. Pearls are described as objects of art and ornamentation, and the development in and changes of fashions regarding them are related. Their artistic and commercial values and how they are determined is told, as also how to enhance and preserve their lustre.

The book is beautifully illustrated with one hundred full-page plates, three photogravures, seventeen pages in full color and eighty in tint and half-tone.

Portraits of famous women who possess superb ornaments are given. They include queens, duchesses, empresses, opera singers and noted Americans.

There are chapters on the origin of pearls, their structure and forms, European and American pearls and pearls from Asia.

Pliny's famous story of Cleopatra's dissolving a pearl in vinegar and drinking to the health of Antony is demolished by the authors, who say that it is as difficult to dissolve a pearl in vinegar as a pearl button—as the composition is similar. "To dissolve a pearl in vinegar it must be pulverized and might be thus drunk as a love potion, although it would scarcely be a *bonne bouche*."

Many amusing stories are told of the beliefs regarding the pearl, which the authors have traced to the literature of China. In this literature stories are told of pearls so brilliant as to be visible at a distance of nearly a thousand yards; of rice cooked by their light, and of one found near Yangchow-fu at the beginning of the Christian era so lustrous as to be visible at a distance of three miles.

Dr. Kunz is associated with Tiffany & Co. as a gem expert and was the gem authority of the Century Dictionary. He is an international authority on all pearl questions, and knows more about pearls than any man living.

Dr. Stevenson is acknowledged as a statistician of wide authority. He has been connected with the U. S. Fish Commission since 1891, and has represented it in many investigations.

The Book of the Pearl is for those who own and for those who love pearls. Moreover, it is a volume of romance and of beauty—and should be in all libraries, both public and private.

"THE PATH TO PARIS," by Frank Rutter, with illustrations by Henslip Fletcher. (John Lane Co., New York.)

This book gives delightful pictures of the water and land highways and by-ways of France that lead to Paris from Havre. Mr. Rutter, who is the London correspondent of the ART NEWS, carries the reader from place to place in an entertaining way, lingering in and describing every point of interest. He begins his journey at the quay at Havre and, trav-

eling along the Seine, through picturesque Lanearville, Caudebec, Rouen, Les Andelys, Giverny, St. Germain, through other hamlets "famed in the annals of art or war" and at last reaching the capital. With him the reader visits the art galleries, ruins, castles and churches and are instructed, entertained and, at times, amused.

The book is beautifully illustrated with sketches made at each point, accurate as well as artistic.

"Infinite riches in a little room" is a phrase which may well be applied to the compact and dainty little pocket volumes of the Great Galleries of Europe Series, now publishing by H. M. Caldwell Company, Boston. Already we have "The National Gallery," "The Tate Gallery," "The Louvre," and "The Luxembourg." This fall they present "THE GLASGOW GALLERY," and several others are well on the way. Scottish artists and their work have been coming to the fore very strongly in late years and this is one of the most interesting of the Series on that account. There are sixty or more examples of their work with concise notes on the pictures and the artists and an historical account of the Gallery represented.

ARTISTIC BOOK NEWS.

Students in modeling will be interested to know of the fine collection of photographic reproductions of the complete works of the late Augustus Saint-Gaudens, published in book form by the John Lane Co. Mr. C. Lewis Hind has written an accompanying appreciation of the work of this, our greatest American sculptor. Any one with ambitions in the line of sculpture could not do better than to keep before him for constant study such noble examples of the art.

A volume of reminiscences by an American artist about American artists, the first of its kind, so it is claimed, which has ever been published, is issued by Chas. Scribner's Sons under the title "A Chronicle of Friendships," by Will H. Low. The book is made up of reminiscences of the life of the art students in Paris and Barbizon, forty or more years ago, and tells especially of the friendship of three men, Robert Louis Stevenson, R. A. M. Stevenson, and the author, Mr. Low. Other people appearing in the book are Jean Francois Millet and Augustus Saint-Gaudens.

Duffield & Co. have published "Artists of the Italian Renaissance." The book is made up of stories of the Italian artists as set forth by Vasari, Ridolfi, Lanzi, and the chroniclers. They are collected and arranged by E. L. Seeley. The book is beautifully illustrated in half-tones and colors.

A book entitled "How to Appreciate Prints," by Frank Weitenkamp, curator of the print department of the New York Public Library, is published by Moffat, Yard & Co. This book aims to give an exhaustive study of its subject.

For the frequenter of exhibitions, the art student, the general reader and the private library, there is no such convenient and reliable source of information concerning the lives and works of great painters and the growth and development of great schools of art as "The Popular Library of Art," published by E. P. Dutton & Co.

ART IN THE MAGAZINES

Gari Melcher's well-known painting of Dutch peasants, "The Skaters," forms the frontispiece of the Christmas CENTURY Magazine. It is admirably reproduced in colors and approximates the tonal feeling of the original. Hugo Ballin's "The Bath" is another American picture that has been reproduced more or less successfully in color, as well as Frank Vincent Du Mond's "The Holy Family," showing the Christ lad and his parents at table. In all an excellent issue this month.

"A Day in the Metropolitan Museum with Sir Caspar Purdon Clarke" is the first of a series of important articles, which will be accompanied by reproductions of the most representative collection of masterpieces in the pages of the WOMAN'S HOME COMPANION. The greatest works of the old masters will be presented in the order in which they are described by the leading art authorities in the world.

The Companion has commissioned the distinguished American artist, Balfour Ker, to paint for "Lincoln Year" a new portrait of the martyred President at the age of fifteen.

Arthur I. Keller is surely a capably endowed illustrator; he invariably manages to get a wholesome, artistic, sane result, arriving directly at the point, telling his story intelligently and with rare charm. A full-page in last week's COLLIER'S, the Thanksgiving number, shows a young woman on her father's arm, bound churchward. The caption is "Let Us Come Before His Presence with Thanksgiving." Arthur Covey has some admirable drawings in color to illustrate a story by Gouverneur Morris, and the cover, representing one of the ancient monks of the middle ages illuminating, is by Leon Guipon. This is cleverly drawn and colored.

The Christmas number of SCRIBNER'S MAGAZINE displays great wealth and variety of illustration, containing many of the original studies and sketches by Edwin A. Abbey, R. A., for his wonderful series of pictures at the Harrisburg Capitol. An article by Royal Cortissoz gives a most appreciative account of this distinguished series of decorations as they appear in place in the Capitol.

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Gifts for Every Taste and Every Purse

THE BOOK OF THE PEARL

(Just Issued)

By Dr. George Frederick Kunz and Dr. Charles Hugh Stevenson, both notable authorities.

One hundred full-page plates—three photogravures, seventeen pages in full color, and eighty in tint and in black—all showing some rich or unusual phase of pearl life or romance. Royal quarto, cover in blue and three shades of gold. 600 pages. \$12.50 net; by express, paid, \$12.90.

"The Book of the Pearl" is for those who own pearls, and for those who love pearls, and for those who want to know anything there is to know about pearls. It is a complete and absolutely authoritative cyclopedia, a volume of romance and of rare and sumptuous beauty.

As an exquisite gift book, it seems as if the art of the book-maker could go no further. With its rich cover, its magnificent illustrations, its heavy, broad-margined pages, "The Book of the Pearl" is a mine of delight to every lover of beautiful books.

EGYPT AND ITS MONUMENTS

(Just Issued)

The text by Robert Hichens, author of "The Garden of Allah," illustrations in full color from paintings by Jules Guérin, and photographs.

Royal octavo, 251 pages, beautifully bound, beautifully printed. Price, \$6.00 net; postage, 38 cents.

Nowhere in literature is there to be read a more exquisite and sympathetic description of the wonders to be seen upon the Nile journey than in this book. Mr. Guérin's pictures, in full color, convey as nothing else yet has, the immensity and the color impressions of these wonders of the past.

WITH WHISTLER IN VENICE

(Just Issued)

By Otto H. Bacher.

Reproductions of twenty-six Whistler etchings, many of them from states of the plates never heretofore reproduced; three Whistler lithographs, and five Whistler letters, also thirteen etchings and photographs by Mr. Bacher. Quarto, 289 pages. Boxed, price, \$4.00 net; postage, 35 cents.

How Whistler worked in Venice—and he worked early and late—how he played; his achievements in pastels and oils and lithographs, something of the Society of Painter-Etchers, the relation of Whistler and Hamerton, the early states of some Venetian etchings, and scores of anecdotes of the artist and his life in Venice, go to make up this delightful new contribution to Whistleriana, every page of which breathes a sympathetic understanding of and warm feeling for Whistler, most fascinating and whimsical of geniuses.

ITALIAN VILLAS AND THEIR GARDENS

Text by Edith Wharton, in two colors on special plate paper.

Fifty illustrations, in four colors and in black, by Maxfield Parrish and from photographs. \$6.00 net; postage, 27 cents.

All travelers to and sojourners in Italy, all ambitious American gardeners, all lovers of a really beautiful book will want this volume.

THE CHATEAUX OF TOURAINE

Text by Maria Horner Lansdale, in two colors on special plate paper.

Sixty illustrations in color by Jules Guérin, and from photographs in tint and black. Sumptuously bound in colors and gold. \$6.00 net; postage, 27 cents.

An accurate and authentic work, and one of vivid interest, with pictures and text of equal delight.

THE ART CRAFTS FOR BEGINNERS

By Frank G. Sanford.

Many helpful illustrations by the author. \$1.20 net; postage, 9 cents.

The instructions, beginning with the simplest work, is arranged in progressive lessons of increasing difficulty, so that their mastery means adeptship in craft work.

We have just issued a very handsome pamphlet entitled "Books to Buy," is illustrated with charming marginal drawings by Mr. John Wolcott Adams on every page, the cover an exquisite drawing in color of an old chap-book seller. May we send you a copy? It contains our classified list of children's books (by ages and whether for boys or girls)—invaluable at Christmas.

HOW TO STUDY PICTURES

By Charles H. Caffin.

Fifty-six illustrations from well known paintings, with complete index and glossary of terms. \$2.00 net; postage, 19 cents.

Because nowhere else has the gist of art-study been presented in a form so interesting, comprehensive, and suggestive as in this admirable book; it is indispensable for art lovers, students and travelers.

JOAN OF ARC

Text by Boutet de Monvel.

Forty-three characteristic illustrations by the author-artist, exquisitely printed in color by Bausson, Valadon & Co., of Paris. Bound in lavender cloth, with decorations in green and gold. \$3.00 net; postage, 17 cents.

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WITH THE DEALERS.

Mr. Eugene Fischhof, whose arrival we announced, through an error last week, is still in Paris and may not come over now before January. He held a sale of his prize-winning race horses and others in Paris last week.

Mr. Edward Brandus will probably not come over until early January. M. Suchet, stepson of the late Theobald Chartran, who is now connected with the house, arrived recently from Paris.

At the Kelekian Galleries No. 275 Fifth avenue, they are showing some rarely beautiful specimens of Persian lustre ware, and some rich textiles and Ghourdes prayer rugs.

These include jewels, silver and fans from Tiffany and other leading houses and miscellaneous art objects. There will also be sold the furs, rugs, silver and other artistic furnishings, belonging to a well-known New York woman, who is to take up a permanent residence abroad.

Mr. Herman Schaus, who has been quite ill at his residence for some weeks past, is reported as improving, and will soon, it is hoped, be at the Galleries. He was able to be up on Monday last.

An exhibition of landscapes by Edward Gay will open at the Clausen Galleries, No. 5 East 35th street, Dec. 12, to continue until Jan. 1.



TYPICAL EXAMPLE OF PRIMITIVE ITALIAN FAIENCE-PORTRAIT VASES.
Made in Lorenzo de Medici Works, Florence. Now at Canessa Gallery

At the Fifth Avenue Art Galleries, No. 546 Fifth avenue, Mr. James P. Silo will sell at auction, by order of Mr. Craig Drake, on Wednesday, Thursday and Friday afternoons next, Dec. 9, 10 and 11, the artistic belongings of Mr. John V. A. Rhoades, who has been adjudged an incompetent.

Following the exhibition of sculptures and watercolors by A. Phinister Proctor at the Montross Galleries, No. 372 Fifth avenue, a display of recent pictures by Childe Hassam will open on Dec. 18 and continue through Dec. 26.

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ON FREE VIEW Monday, Tuesday, Wednesday, Dec. 7, 8 and 9 from 9 A. M. to 6 P. M.

DAYS OF SALE—Thurs., Fri., Sat., Dec. 10, 11, 12 at 2 o'clock and Fri. ev'ng, Dec. 11 at 8 o'clock.

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